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word *mudži*, as Professor Chaplin, who indeed first reminded me of its existence, has suggested to me, is probably the French '*maudit*.'—For other examples of *dž*, see nos. 6, 7, 8, 15, 16, 17, 18, 20, 21 and the numerals no. 120.

54. C.: *sàkré módi73*=*sacré maudit*.  
CC.: *sàkré 75mudi74*=“ “  
W.: *tēt*=*tête*.  
55. C.: *tēt*=“  
CC.: *tēt*=“  
W.: *sōz*=*chose*.  
56. C.: *šōz*=“  
CC.: *sūz75*=“  
W.: *mabuš*=*ma bouche*.  
57. C.: *mābūš76*=*ma bouche*.  
CC.: *mā būš76*=*ma bouche gūl*=Fr. *goule*  
is, however, more popular.  
W.: *æ liv77*=*un livre*.  
58. C.: *æ liv78*=“ “  
CC.: *æ liv78*=“ “  
W.: *lōm*=*l'homme*.  
59. C.: *lōm*=“  
CC.: *lum79*=“  
W.: *lèzòm*=*les hommes*.  
60. C.: *lè42zòm*=*les hommes*.

73 Heard much in the following and used in like expressions: *vš tš sš vū, sàkré módi. fu*=Fr. *va-t-en chez vous, sacré maudit fou*.

74 For *di* final in the dialect=Fr. *di* final, see note 56.

75 Besides dialect *u* before *m* and *n*=Fr. *om* and *on* (not nasal) as stated in note no. 11, there are a number of other words where both in the accented syllable and in the unaccented, the same change occurs before other consonants just as in this case *mudi* and also in no. 56 in CC. *Yuz*. Jónain mentions this feature on p. 17 of *Prononciation saintongeaise* (preceding the *Dictionnaire*). The lip action which Prof Sheldon points out as particularly strong for *z* and *ž*, I think accounts in general for such pronunciations or “roundings.”

76 Here the difference between the dialect form and the French form seems to me to be that referred to in note 10, or “wide” for “narrow” and is exactly parallel to the common dialect feature *ž*=Fr. *i* (as in *išit*=Fr. *ici*), where the pronunciation of the *ž* is that in E. *bit*. The late Miss Soames in her *Introduction to the Study of Phonetics*, p. 49, discusses most interestingly what these differences really are.

77 Professor Sheldon adds: “The *r* was hardly audible, but was not lost to the consciousness of the speaker.”

78 In these two dialects the *i* is as in French long and “narrow;” the dialect vowels *ī, ō* and *ū*, which are not French, may be due partly to the influence of speaking English.

CC.: *lè42zum71*=*les hommes*.

W.: *lā fām*=*la femme*.

61. C.: *lā fām*=“ “

CC.: *lā fām*=“ “

W.: *lè42 fām* (*fām ?*)=*les femmes*.

62. C.: *lè42 fām*=“ “

CC.: *lè42 fām*=“ “

W.: *æ79 grā80 fām*=*une grande femme*.

63. C.: *ōn grā80 fām*=“ “ “

CC.: *ōn grā fām*=“ “ “

W.: *æ79 grōs fām*=*une grosse femme*.

Or *ōn79* but there was not much *ō* quality.

64. C.: *ōn grōs fām*=*une grosse femme*.

CC.: *ōn grōs fām*=“ “ “

W.: *æ grātōm*=*un grand homme*.

65. C.: *æ40 grātōm* and *æ grāz82ōm*=*un grand homme*.

CC.: *æ40 grātūm*=*un grand homme*.

W.: *æ grōt82ōm*=*un gros homme*.

66. C.: *æ grōt82ōm*=“ “ “

CC.: *æ grōt82atūm*=“ “ “

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### CERTAIN SCOTTICISMS.

As Dr. F. Holthausen, in a courteous notice (*Anglia*, *Beiblatt*, viii, 202) of my *Selections from the Early Scottish Poets*, cites several phrases of the text which he says he does not understand, I take great pleasure in explaining them.

P. 51, l. 171.

“Than said the Wolf,” Now God nor that I hang,  
Bot to be thair I wald gif all my clais.”

The same phrase occurs in Lyndsay's *Papyngo*: “God nor I rax in ane raipe,” and in many other places. It is an idiomatic asseveration, or conditional invocation of a calamity, equivalent to “God grant (something may befall me) if,” etc. A. Hume, in his *Orthographie and Congruitie of the Britan*

79 Cf. phrase no. 22 for another form of the indefinite feminine article and see the note no. 36.

80 See phrase no. 10 for another feminine form.

81 Analogy of the forms so common where a *z* is heard; cf. note 23 to phrase no. 13.

82 These forms are due to false analogy just as the “*cuir* et *velours*” in ordinary French are.

*Tongue* cites it as a regular optative formula : "We wish be 'wald god,' 'god grant,' and 'god nor.'" The Wolf's meaning is, "may I be hanged if I would not give," etc.

P. 107, l. 329. "but gone man that ge knew," means "unless you knew that man."

P. 112, l. 473. "Gif I fand thee." That is, "if I try thee," or "put thee to the test." Rolland has orders to bring the Collier to the court, and the Collier has promised to come when he is ready. The knight hesitates whether to bring him along by main force, or trust to his promise ; but concludes to try the latter. Hence he says, "If I try thee," be sure to keep thy promise.

P. 112, l. 475. The Collier says he will certainly come, "Bot gif sum suddan let put it of delay :"—"unless some sudden [unlooked-for] hindrance delay me." Perhaps "in delay" would be clearer ; but I do not feel justified in making arbitrary alterations in the text to suit my own notions.

P. 113, l. 481. "I neid nane airar myne erand nor none of the day." The King had told Rolland to bring the Collier to the court by noon. It was yet early morning, and Rolland considers that he can let the Collier take his time, as he was not obliged to produce him before noon.

P. 113, l. 497. "Bring na beirnis us by, but as we war borne"—"but [just] as we were born ;" a humorous way of designating the lack of squires or seconds.

P. 154, l. 4. "altering haill of new," "Of new" is the same as "anew : " "altering all anew."

P. 162, l. 104. "verdour . . . . smyling to thar flowris." This is, of course, a breach of strict grammatical concord ; but "verdour," in the poet's mind, is equivalent to "verdant plants." The adjustment of the syntax to the thought rather than the expressed word, was common on both sides of the Tweed.

P. 166, l. 5. "Cheis gow." The pronoun is in the dative case : "choose for yourself."

P. 167, l. 32. "scho bene so impotent." Dr. Holthausen asks, "Was ist *scho bene* ?" I answer : "she is." It is a construction frequent with Lyndsay, who uses it seven times in the seventy-two lines of his Prologue to the *Papyngo* : for example, "Of rubies the char-

buckle bene chose ;" "myne mater bene so rude."

P. 168, l. 10. "Prayand Pluto . . . that in his feit he fang gou." "That he seize you in his feet," that is, claws, talons.

P. 170, l. 90. "God nor," This has been explained above, in the note to p. 51.

P. 175, l. 134. "Me think yow deif and dum." "The case of the pronoun is due to the common confusion between "me thinks," and "I think."

Dr. Holthausen asks my authority for defining "cude," "christening cloth." The word is common in pre-Reformation Scottish ; but instead of crowding this page with citations, I will refer him to the *Oxford Dictionary* and to Jamieson.

He rebukes me, with the added severity of an exclamation-mark, for defining "stovis," "stoves," instead of "vapours." If he had looked more carefully at the glossary, he would have seen "stovis, mists, vapours," in its due place. "Stovis," stoves, occurs on p. 157, l. 89.

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### A SHAKESPEAREAN QUIBBLE.

SHAKESPEARE who was master of all knowledges was, of course, also master of the science of Physics, as may be observed in the following remarkable line :

"Light, seeking light, doth light of light beguile."

*Love's Labour's Lost*, i, 1, 77.

From this, it would seem, it may be inferred that even before Newton's *Principia* the much later discovery of the "interference of light" had been 'prevented' in a youthful composition of the bard. But if this supposition transgresses the limits of probability, it may be assumed that it is merely the corpuscular theory of light that is here darkly foreshadowed ; in this case the interpretation of the line might be stated, following tradition, in something like the following manner : Any object in nature that is to be 'studied' must be illuminated ; if the object be already luminous, the illumination required for the investigation will so much surpass the object's light as to make it relative darkness ("where light in darkness lies"). Sun-spots, to the ob-